IT'S THE INCREDIBLE

Mutant Pop

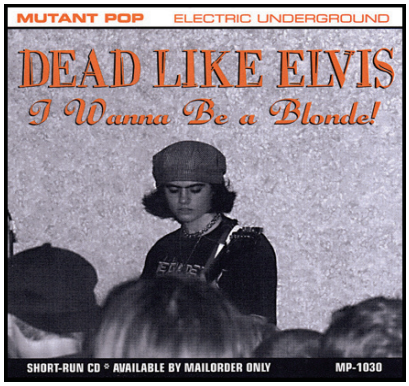
COMPACT DISC CATALOG

Making CDs cool again since 2021.™

catalog 21–B June 2021

The Mutant Pop Forecast: Three Different Kinds of CDs

Compact Disc packaging has evolved greatly over the last two decades. Little flatpacks have become the norm in Japan, with the best examples resembling mini-LPs with an anti-scuff inner sleeve. In the United States and Europe cardboard digipacks have become standard from many labels. Others who follow the manufacture-on-demand business model use minimalitic one-page inserts inside flimsy current jewel boxes, thinner and less substantial than the plastic packaging of yore. But what about producing a premium big-booklet, nicely-boxed, custom-trayed CD in the USA in 2021? I am quickly learning it is god damned difficult. So what I plan and what I achieve may not be the same. That said, here's the plan for Mutant Pop CDs for 2021–22.



I anticipate doing three distinct forms of compact discs. The first, the most expensive and time-consuming to produce, will be "big booklet" CDs — akin those I did in the late 2000s. These will have a fat 16 page booklet, an uncommon colored tray, and will be packed in the best jewelboxes available. These albums will be continuations of the MP-500 series of CDs, starting with **MP-523 The Teen Sensation Glasses: *Focused*** in July. The discs will be glass-mastered and replicated in quantities of 1,000 — which will be enough for about 1.5 lifetimes, given sales of the CD format today. I expect these will lose a lot of money in the short term and may or may not break even over time. It doesn't matter, they make me happy — that's the real bottom line.

The second form of CDs will be digipacks — the little cardboard-covered folders that have a CD inside in a clear plastic tray. Believe it or not, these are actually glorified CD-Rs, being duplicated, inserted, and baggied by a little company in Portland, Oregon called Atomic Disc. These cost approximately half as much to produce as a jewelboxed album and are roughly five times easier to crank out. These will be the so-called "Underground Archive" series, with a common front jacket theme and mini-essays on the back. The Archive series will all be album length (20+ minutes) and will be numbered starting MP-2001. Many of these will include some form of a promotional stunt — a round sticker for **MP-2001 Teen Sensation Glasses**, an 11 x 17 poster for **MP-2002 17 Years**, a refrigerator magnet for **MP-2003 The Radio Buzzkills**, and so on...

Coming in 2022, the third form of CDs will be a return to the good ol' Short Run Compact Discs — love 'em or hate 'em... These so-called "Electric Underground" CD-Rs will roll out of my own 6-up replicator and are slated to feature common faceplates with title information written in by hand with a Sharpie. The black Safety Sleeves that I used from 2000–2002 are no longer made, so the 2022 model SRCDs will have a different look. (By the way: original SRCDs are big collectors' items these days with some hefty prices being paid on Discogs and eBay!) I will probably try to relicense the best ten or twelve of the original titles but will absolutely ***not*** be running the replicator again on everything. Some bands will say no, which is fine.

The SRCDs are designed for less than album length programs, with an emphasis on new bands. I'm eager to return to that sub-format — given the cost of 7" production there is a huge deficit in the world for physical manifestations of digital recordings of EP length. It will be fun!

Thank you for your support. ***—T. Chandler***

Mutant Pop forthcoming releases...

MP-523 The Teen Sensation Glasses: *Focused* [originals] (July 15); MP-2001 The Teen Sensation Glasses: *Fuzzy* [MP covers] (July 15); MP-2002 17 Years: *Please...* (August 4); MP-2003 The Radio Buzzkills: *Get Fired!* (September 2). In the works: MP-2004 Classic Pat, as yet untitled collection of Blendours covers.

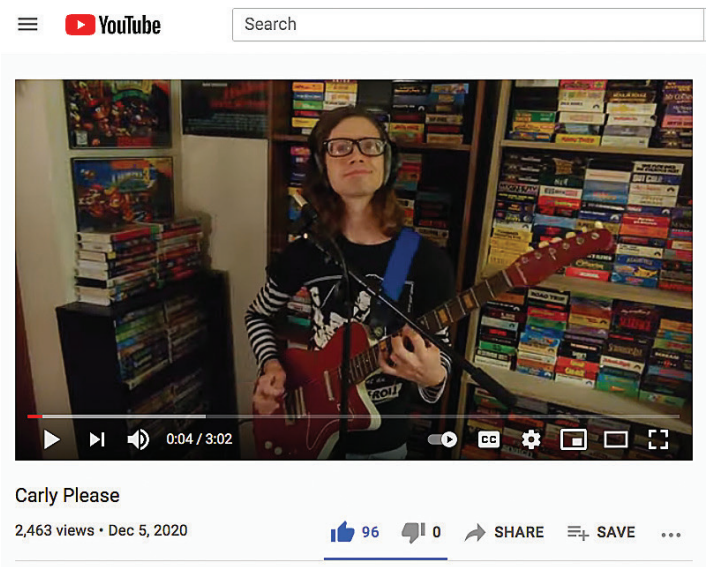
Professional DIY

An Interview with Trevor Blendour of THE BLENDOURS and SURF ZOMBIES

Hi Trevor! Thanks for taking the time.

We're doing this interview in a little different style than the way I usually work, with me asking the questions in writing and you answering verbally with an MP3 for transcription. You mentioned that you were born with an eye condition that makes typing difficult. I'm curious about whether you feel the limitations vision placed on some activities as a kid in some way pushed you in a musical direction?

Trevor: Yeah, I definitely would say it did. I am somebody who is at greater risk of losing the vision that I have left and so when I was a kid my parents really sheltered me and protected me from doing sports and certain outdoor activities. If I had got hit in the eye with a soccer ball or whatever there would be a really, really good chance that I could lose all my vision in just some stupid little accident. A normal kid would be like, "Oww, I got a black eye!" but me it's like, "Oh, oww, I can't see any more for the rest of my life — and that sucks!" So, yeah, I was always pretty sheltered and protected as a kid. So it makes perfect sense that when I got my guitar I would gravitate towards that. I didn't have to go outside. I could be alone — I like being alone, it's cool.



Maybe I should actually explain how shitty my vision is. My vision sucks. I have no vision in my left eye — I just have a prosthetic glass eye in my left eye — and I have 20/200 vision in my right eye, which is pretty fuckin' bad. It makes perfect sense that I would gravitate towards doing music because I only have to see a little bit to see where the frets are on the guitar. You don't have to see to sing. Like, find the fuckin' microphone and make sure my shit's all tuned up or whatever. I couldn't see myself doing anything else besides music — what the hell else would I do? I have no idea! I would just fail. I don't have a job, I'm unemployed, and music — being in Surf Zombies, an instrumental surf-rock band, and Blendours — is my only source of income, the only thing that I would call a job. I'm just lucky that I have a good support system with my girlfriend and the people that I'm with in Surf Zombies — three of my best friends that I grew up playing music with. They really, really help me out like when we go to shows and it's a really dark bar so I can't see — that shit can be really anxiety-inducing. They make sure I can find my shit and get all tuned up and find the bar so that I can order a beer. Important stuff like that.

One tidbit I asked for to help me frame the direction of my questioning was to ask you about your year of birth. I had you pegged at 24, 25 in your videos, something like that, but you dropped me a line saying you were born in 1988, making you 32. So you are younger than the typical pop-punker who got sweaty in the 1990s, but not quite so dramatic an age difference as I expected... Nevertheless, since you were 10 years old at the time, you missed the big 1990s wave of punk. How and when did you first come across punk rock?

Trevor: I did miss out on the '90s punk stuff, like Green Day and all that shit, but I did catch when it was really, really popular like with Blink 182 and Sum 41 and Simple Plan and Good Charlotte and shit. That's the first stuff that I heard and it was like, "yeah, I like this — it's pop music but it's guys with cool hair and cool clothes from Hot Topic!" I think that's where it all pretty much started for me. Then I found the Ramones and Descendants. Anything that's poppy, even remotely poppy, in punk rock was my shit for so long.

I'm not super into the punky stuff anymore. Some people stick with punk rock their entire life and that's their main bitch, but I think playing music is why I'm a little sick of it. I don't want to say I'm ashamed of my pop-punk roots — it's unavoidable, I will always produce songs that have a little bit of a punky edge to them, no matter how hard I try to get away from that sound. It's so ingrained in my shit — I can't avoid it. But there was a time when I was like "I just want to distance myself from all punk rock things and I want to be taken seriously as a musician." I don't know why I had that kind of attitude since you can play punk, you can play country, you can play any type of music and be taken seriously. I don't know why for a while I was ashamed or wanting to distance myself from punk rock. Now i feel I've kind of embraced it. If I feel like writing something that sounds punkier today, if I feel it in my soul, then I'll just write it and record

it and not try to shy away from it. If I feel like writing something that sounds more fifties, like Elvis or Buddy Holly, then I'll write that shit or whatever it might be. "Just write whatever I feel" is my attitude — however it comes out is however it comes out.

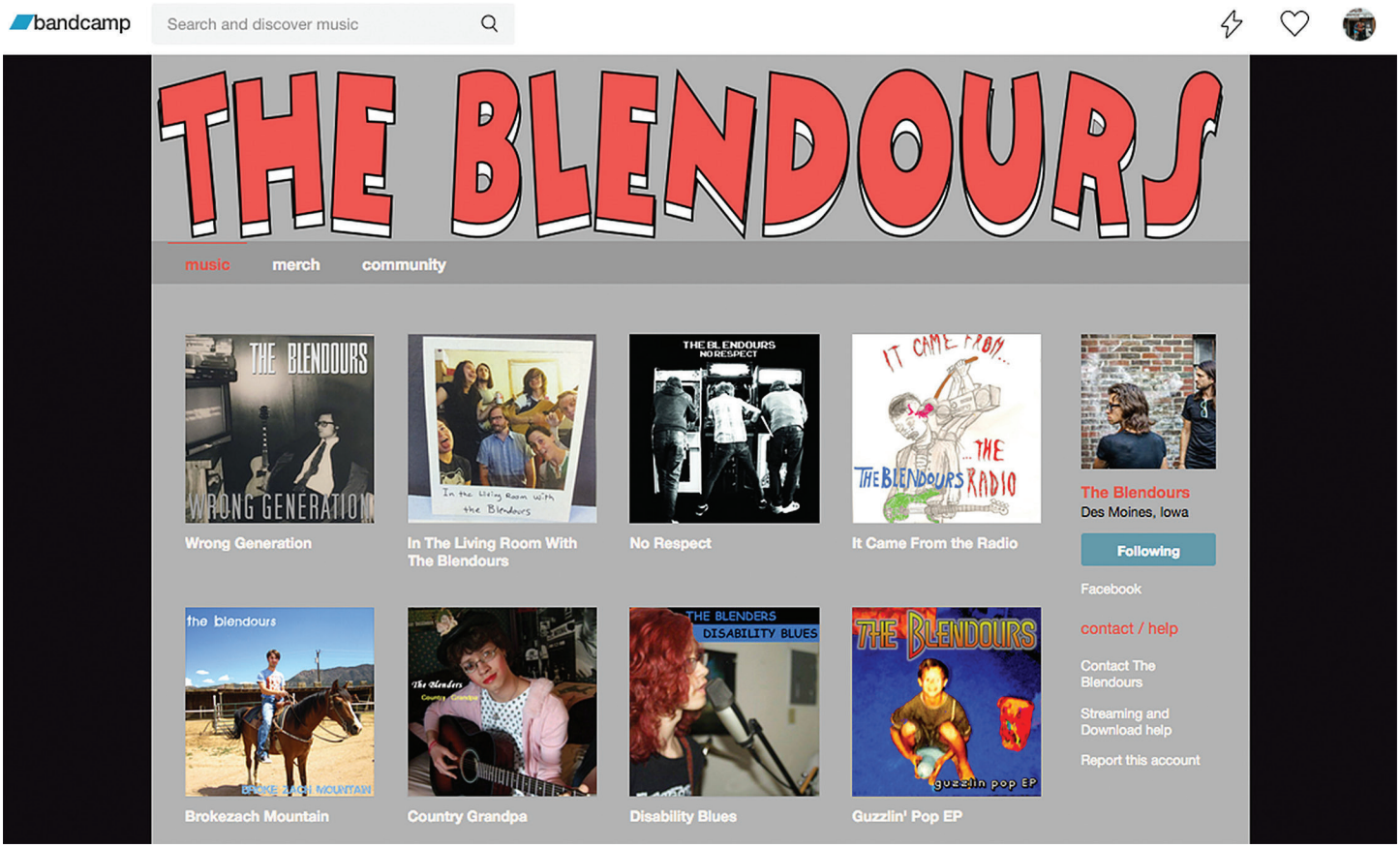
Getting ready for this interview I took the plunge and picked up the Blendours catalog via download. That's a 207 song pig-pile of stuff to absorb... You PMed me immediately afterwards with the comment that some of the releases "rehash the same songwriting formula over and over again," and then listed four specific releases from the 16 title set for me to concentrate upon. Do you feel there might be a danger of your best full-lengths being swamped and lost in a stream of somewhat lesser albums? Would it not be better to periodically remove certain lesser titles from circulation to keep things focused?

Trevor: It's funny that you would say that — the stuff you see on Bandcamp is already whittled down! There's actually four more albums that I've released that I've took down over the years because I was like, "this shit just fuckin' sucks!" It's all subjective, it's all opinion, but some of the Blendours records, there's just no passion at all in a lot of those albums. I was just putting up music to put music up, I was putting out music for the sake of putting it out. I feel the need to write and record shit and put it out, deep in my balls, but I don't always have something really passionate to sing about or write about. I hate listening to a lot of those Blendours albums because its very obvious that I was just phoning it in — just rehashing the same shit. There's probably so much of that with other bands, I bet. I just don't want to be that guy. I don't want to be that guy that just puts out shit anymore.

I feel like there's more quality control with my shit today. I really only try to put out songs now when I feel they are sick as fuck, you know what i mean? I don't want to put out shit that sounds like "It Came From the Radio" again. Go listen to "It Came From the Radio," just that song. That song is as derivative as fuck. It's ripping off the Lillingtons hardcore. I have that album up even though that song is such a fucking hardcore ripoff of the Lillingtons.

A lot of people do like the old Blendours shit, I can't just take it all down. I've gotta leave some of it up for the old Blendours fans. I actually did have a phase a couple years ago — maybe five or six years ago — where I was like, "I'm starting fresh, I don't want anyone to hear old Blendours stuff, I only want them to hear my new shit, which is gonna be way better than the old stuff." I took literally everything off the Bandcamp. I was only gonna put only one album up. Then everyone came out of the woodwork: "Where's *It Came from the Radio?* Where's all these old Blendours albums?" It didn't take me long to feel the pressure. As long as I don't have to listen to it, I mean my old shit, I'm fine. Some of the old songs have some value, have some deeper meaning to them, but a lot of it is pretty phoned in sometimes. I just wanted to be "punk rock" and I just wanted to play fast and I just wanted to be cool. I just got pretty sick of that.

Now let me flip that completely. I personally think there's a lot of really strong stuff on albums outside of the four releases you pointed me towards (*No Respect, In the Living Room, It Came From the Radio, Wrong Generation*). I was listening to *Level 99* yesterday and it had some terrific acoustic pop-punk songs, one after another after another. As your catalog expands towards the 300 song mark, do you feel there is a



danger those gems from being lost as people necessarily target the better-known releases?

Trevor: *Level 99* is another case of what I was talking about. It's on the Bandcamp, I'm not so ashamed of it that I took it down forever, but it just another one of those cases where there are a few people..... I will never listen to that album because it's like, umm.... What am I supposed to do, not have favorite Beldours albums or not have an opinion on my own shit? Fuck that! I don't like *Level 99!* It sucks! It's like fucking so lame. It's like I'm trying to be like a geeky, punky little guy, like "I have a girlfriend and I poop my pants and I play video games." It's like it's so fucking stupid sometimes — I just listen to it and it's like the cringiest shit ever. I was just too

influenced by other fucking shit that sucked. You just grow up and you figure out how to rock harder. If you like it and other people like it, that's fine, I'm down, that's cool — but I want it to get lost, I want it to get buried in the sea of new things that are better.

Eventually you hit a plateau, you hit a peak, you've mastered the art of writing nerdy, punky, simple pop-punk songs. *Level 99* was put out after I had reached that peak. I reached the peak with *It Came From the Radio*. It was *Country Grandpa, Disability Blues, Brokezach Mountain,* and then *It Came From the Radio*, that was the fourth. I released them all really, really fast, within the span of a year or something.

I remember how people reacted. I got good reactions from when I released *It Came From the Radio* and that was the feeling that was driving me to write and record another album that was like *It Came from the Radio*. And that shouldn't be the thing that drives you. I remember how I felt when I was writing and recording *Level 99* and, I'll tell ya, it wasn't fun, it wasn't a passion project. I wasn't fully invested in what I was singing and recording. I just wanted to feel the same success — "yes, I've succeeded, people are digging my shit!" — I just wanted that feeling back. That's such a shitty motivation to have for an album. It's just not pure at all. It's just fake! It's fake!

There's only so much you can do with the very predictable chord structures and melodies. There's only so much you can do with silly lyrics and very predictable song structures. *Level 99,* if it just disappeared today, seriously, it's not even gonna matter that much. There are gonna be a few people who are like "I wanna listen to *Level 99,* it's my favorite Blendours album!" But it's like, dude, go listen to *It Came from the Radio* or *Ernest Goes to Rock* or one of the albums were I'm actually, like, trying. Seriously, they all sound the same.

How has Bandcamp been working for you? Have you been seeing a steady increase in downloads through that medium over time, or is that platform losing the war to Spotify and the other streaming services?

Trevor: Bandcamp sales have been pretty good during the quarantine, I would say. They've actually been really exceptionally good. I attribute that mostly to the videos I've been putting out. My physical merch being on Bandcamp now has helped a lot. People really fucking like CDs — I had no idea! We had records and the records did pretty good, too. There have actually been a lot of people who have discovered the Blendours recently since I've started putting up videos. Those have helped so much for people discovering Blendours stuff. A few of the songs kind of took off, like "Carly Please," just got shared like crazy and got thousands of views and got shared to all these power pop and pop-punk people that had never heard The Blendours before. That has been the biggest thing lately for people discovering The Blendours and discovering stuff on the Bandcamp, those videos.

With the newer songs, like "Carly Please" and "Don't Mean Maybe" and "Falling in Love" and stuff like that, stuff that I've been working on for a new Blendours full band album, they've described it more as power pop and not so much pop-punk. I would be doing a live stream on Facebook and I would play some of the older, punkier Blendours songs, the more straightforward shit, and it kind of shocked some of the newer fans that had only heard the more power poppy rocknroll shit. They were like, "Whoa, I didn't know that he wrote more Ramonesy, silly crap like this."

I've been making more money recently with the videos I've been putting up and with the power pop community taking notice a little bit. I've been doing better financially selling the stuff. I'm not making a ton of money or anything but I'm helping out. I'm able to pitch in and help out a little bit more with bills and stuff. But mainly the reason I do it is so I can make a song that is fucking better than other people's songs.

Wrong Generation **has a real Everly Brothers–Buddy Holly–Fifties vibe. The album's title track includes the lines: "I must have been born in the wrong generation / Rocknroll's dead, I can hear it on every station." So what generation do you think you should have been born in?**

Trevor: It's like the time machine question, right? "If you could go back to any time period, where would you go?" I don't even have to think about it. I'd go back to like 1958 or something — right when rocknroll was just cookin' and Buddy Holly was poppin' and Chuck Berry was fuckin' poppin' — and just hang around for a few years to see the Beatles on Ed Sullivan. That would just be insane! I would shit my pants. What would it have been like to be alive to see the Beatles on Ed Sullivan? Did people know at the time like, holy shit, this is the biggest thing that's ever going to happen in music? Right now — the Beatles coming to America and fucking playing on the Ed Sullivan Show and making all these fucking kids and all these other bands go, like, "WHOA! These guys, there's no pretentiousness in anything they're doing, it's just four dudes — regu-

lar-ass dudes from regular upbringings..." It's so pure, it's so perfect.

The Beatles are punk rock. There, I said it! Especially early Beatles, there's just no pretentiousness at all. It's like four dudes who were friends, and some of them came from poverty, and they became like fuckin' the biggest god damned band in the world. There's a reason that people suck the Beatles' dicks so hard. If you're like, "I only listen to punk rock — and The Beatles, my friend, are just not punk rock," just shut the fuck up. There so much hate for the Beatles a lot of times in certain circles and it makes me just want to fucking puke. I respect nobody that is like, "Yeah, umm, I'm not a big Beatles fan." Just fucking die — seriously, you are a worthless, worthless human being! Blech. Anyway...

***It Came From the Radio* sounds more like a Pop-Punk Unplugged album — is that a fair generalization? It's a really nice singer-songwriter type of experience but it leaves me hungry for the full guitars-to-11 version. Are there any plans to revisit at least some of the acoustic-only songs with full rock instrumentation?**

Trevor: I only recorded the Blendours stuff acoustically, without drums and bass, because I couldn't get a full band. There are not a lot of people in Iowa that are down with punk in Iowa and surf rock pays the bills. It's really hard to find people that want to play punk rock and it's really hard to find people that want to play somebody else's shit. Everybody's like: "You be in my band, I don't want to be in your band." Okay, dickweed, I'll just fucking do it by myself then. That's the attitude I had. That's why all the Blendours albums are done acoustically.

Here We Go Again, the split that we did with The Old Wives that's out now on Eccentric Pop Records has some of those acoustic songs with distorted guitars and drums and all that shit. The vinyl version of *No Respect* comes with a download code and takes you to a link that takes you to a full-band Blendours album that we never released because mostly I wasn't happy with it. So it never got released. Then I took a few years away from the album and I was like, I don't want to release it properly, but let's just throw it in with *No Respect* as a free little thing for people. That album has got a whole bunch of songs from *It Came From the Radio* and a bunch of the early acoustic stuff.

Do I want to go back and record the early acoustic songs? I'd say no — and as I get older it's less likely that will happen. I just keep writing more shit, dude. Nobody ever wants to go back and re-record their old shit. I'm just gonna keep writing more songs. I'm gonna release an album with the power poppy songs — I've got like twelve of them shits — it's gonna fuckin' rip, it's gonna be really good. I've finally figured out now how to make my shit sound good with drums and guitars and bass and stuff. I definitely don't want to waste my time re-recording old shit. There's no reason.

The *No Respect* album (Eccentric Pop Records, 2017) is clearly a foray into post-Ramones pop-punk. It's an outstanding piece of work, with 18 solid "bangers," as you call them, in 27 minutes and it will be the album against which all your future work is measured by a certain set of people. On your Bandcamp page this is touted as the "first full-band, full-length record" from The Blendours. Are you happy with this album and its rawness?

Trevor: *No Respect* is tight. Arguably it sounds shittier than *Here We Go Again*. Listen to a couple songs off that then listen to a couple songs off *No Respect*. It definitely sounds shittier — and it was intentionally shittier. It was recorded shittier. I had just moved to Des Moines, I had moved away from my home town for the first time in my life and I was living on my own, and Ian, who played bass and who was the co-songwriter on that album, was also living on his own. We really got into the first Ramones album and we would drive around all the time listening to that on cassette. That album sounds kinda shitty as it is and you listen to it on cassette — he drives an AMC Gremlin [*worst small car ever —t.c.*] and we'd drive around and listen to it a lot. It just sounds so cool. The songs are so simple and they're so straightforward and they have so much power that it doesn't even matter that it was recorded shitty. And that was the idea on the *No Respect* album — no funny business, keep it so simple and so stupid that it doesn't even matter that it is recorded shitty. So you got it with the "post-Ramones." We also really liked the Mean Jeans, the first *Are You Serious?* album a lot, which is also recorded pretty shitty.

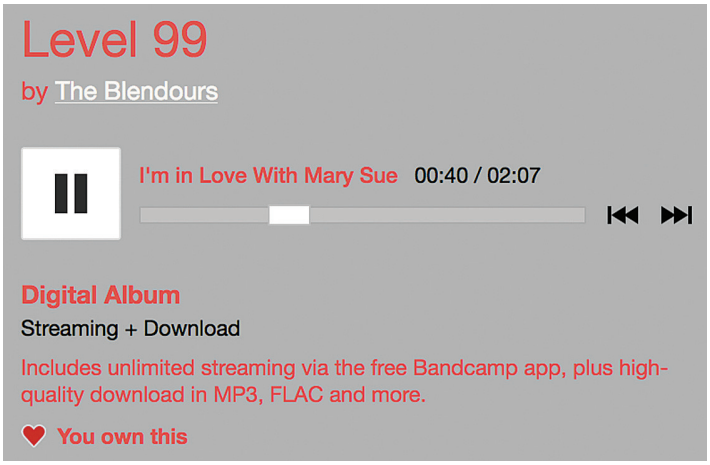
Compare *Level 99* and *No Respect* and the lyrics are so different and the song structures, the chord progressions and stuff like that, they're so very, very different it's crazy. I'm not into *Level 99* anymore because I had perfected that whole geeky punky thing, where I was more obviously into The Queers and Teenage Bottlerocket and stuff, I had perfected that kind of sound. I had put my spin on it and released something where I felt like, "there, there, I did it!" I felt if I make another album it's not going to get any better than this because I have literally run out of passion for that kind of thing. *No Respect* felt very, very fresh to write songs in that kind of way, where the lyrics are all kind of nonsense. The lyrics make no sense. We were just purely trying to think about weird shit, just provoca-

tive, like "what the fuck are they even talking about?" We were just having fun and it felt like a fresh, not forced, process.

If somebody is like, "What should I listen to for The Blendours," I'll recommend *Wrong Generation,* because that brings up all the fifties rocknroll influences and I felt like I had something to say and I was having fun — it was a fresh, exciting process of recording and stuff. Then I will also recommend *No Respect* because of the same, for the same reasons. It felt like a different era, it felt fun and exciting and that we had songs that were inside of us that we needed to get out.

I feel that the catalog is pretty diverse and it will only get more diverse because I'm the type of person who will get bored of one style of music after a couple years. It will constantly change. After I get the power poppy sounding album out I really want to do a country album. I'm not trying to follow the trends or whatever, I do like a lot of oldies country shit like Dolly Parton and Ernest Tubb and Buck Owens and stuff like that. I would say that early country, sappy country but also poppy country has a punk rock quality to it, because the songs are really simple and there's lots of hooks and harmonies and stuff. That's what I'm really in it for, I'm really in it for the hooks and the harmonies and doing the most that you can with a limited amount of chords. It's interesting, cool, unique fuckin' hooks and stuff with minimal fancy business. I really do like old country stuff.

In last month's edition of this catalog when I asked Pat Kim of Beatnik Termites what current harmonies bands he would advise people to listen to, he listed The Blendours as his current favorite, calling you "a phenomenal songwriter" who has "really raised the bar" and going on to liken you to some of the big time pop songwriters of the late 1950s and 1960s. How does that make you feel?


Level 99
by The Blendours
I'm in Love With Mary Sue 00:40 / 02:07
Digital Album
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Includes unlimited streaming via the free Bandcamp app, plus high-quality download in MP3, FLAC and more.
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Trevor: Dude, Pat is such a fucking homie! Like I said, I really am just a blind guy — a partially blind guy — who sits in my crummy fucking apartment and strums my acoustic guitar and I just fart in my pants like a normal person and I just try to write the best shit that I can and make it rock and make the harmonies awesome and make it not sound like its totally derivative. Obviously, I'm trying, I'm trying hard. I'm not gonna say, "Yeah, it's just effortless," you know what I mean? Like I just fucking wake up and shit out brilliant harmonies and brilliant songs. No. Obviously, I try really hard. Like, you try fucking a million options for a bridge or a chord progression or for a harmony until it sounds like it's the best.

It gets to a point where you just have to move on. I've spent so many hours doing this one vocal harmony or fiddling around with this one chord change or something to make it awesome that eventually you're like, "All right, I'm just gonna say fuck it, that's good enough and just move on because good god, I've been sitting here in my fucking room all day." I have to just say that it's good enough so that I can move along with my life. Plus my girlfriend's coming home in like 20 minutes, so I'd better just record it like this. If I think it sucks the next day when I come back to it, then I'll fuck with it more.

I do have the luxury of sitting around all day and fine-tuning a song but sometimes I'm rushed and that's good. And sometimes I have a lot of time to work on things and that's good.

Every now and then someone really, really sucks my dick like super hard about my songwriting. But sometimes people are just like, "Yeah, ummm, that sounds good, Trevor. Keep, uhm, keep on rockin' — can't wait to hear some more stuff," and I just feel like a total fucking loser. I feel so run-of-the-mill. It's like people don't even know what I'm trying to go for or what kind of shit that I'm influenced by. There are certain people that give me compliments like that that are so generic they just make me feel like I just suck and I should just fucking quit and just accept that I am going to die and just be somebody who didn't do anything substantial at all with their stupid life. Sometimes I have a really deep, painful feeling getting certain compliments — it really hits, it makes me want to not play music anymore.

And then there are times where people like Pat totally understand the sound that I'm going for and they understand and appreciate all the shit that goes into it. People who I respect — I respect Pat. It really does mean a lot. It sounds kind of cheesy, but that really is the stuff that keeps me going, that keeps me motivated to keep writing songs. It means a lot, it does.

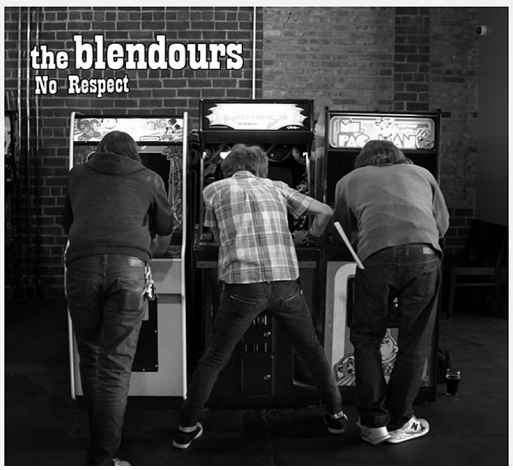
At heart I feel like I'm pretty competitive. I don't want to settle for writing a song that's better than this Queers song or this Teenage Bottlerocket song. I really want to hold my songwriting up against the juggernauts. I want it to be as good as a fucking Beatles song or a Buddy Holly song or Beach Boys song or something like that. I want it to be that quality, like the fucking legends. I don't want to fucking settle for something being the best shitty punk song of all the shitty punk songs. I'm so over that. I've had so much time to get better at songwriting that I just really, really, really want to strive to have my songs be better than other people's songs. That's my main fucking goal.

Is there any part of the songwriting process that comes easily for you?

Trevor: If I could say that there was one part of the music that does come pretty natural, I guess I'd say, it's definitely harmonies. I will do a couple variations of what kind of harmonies would go in a certain spot, but usually my first instinct for what the harmony

should be is usually the one I go with. I usually go with my gut, that's usually right. It's way more common for my gut to be wrong during the construction of the song itself.

I don't really know why. I actually didn't even understand harmonies for a really long time. I would be what you consider a late bloomer. When my friends were getting good at writing songs in high school and they were actually writing really, really good songs, I was still not very good yet. It took me a while, it took me a lot longer than everybody else to write good songs — and harmonies is no exception. It took me a while to figure out how harmonies worked. I just listened to enough Beach Boys and stuff that harmonies started making sense. And I had enough time.



It all really comes back to the fact that I don't have to work, that I don't have a job, so songwriting is my main thing. When my girlfriend goes to work, that's what I'm concentrating on. If you put enough time into it, then you're gonna get good. The answer is practice makes fucking perfect. It's definitely not a hobby for me, it's my fucking passion, it's the thing that I want to define me when I die.

Have you given thought to adding a drum kit and bass to your living room furniture and chasing full instrumentation in the home studio, akin to what several of the pop-punk "harmonies guys" are doing?

Trevor: Bruh, have you heard the newer shit — like have you heard "Carly Please?" Go to my fucking YouTube and look up all the videos of me playing in front of my VHS shelves that on YouTube. All those songs have electric guitar and drums and bass and all that shit.

Recording songs with drums and bass and even electric guitars just takes so much more time than recording it with acoustic guitar. By the time I'm done with it I'm just sick of the song. I'm like, "Dude, I just want to record another song now. I hate this song. Throw it away! Delete it!" I tend to do a lot of songs that are just acoustic guitar and vocals because I like the fact that it goes so much faster so I don't lose my enthusiasm for the song.

Another factor is that I live in an apartment. I live in a really small apartment, it's like 520 square feet or something, one bedroom, oh, my god, it's so cramped, dude. I've lived in an apartment ever since I've moved out on my own in my late teens, so I've never been able to have a drum set or a bunch of loud amps of my own since you can't really do that kind of shit in an apartment. I've tried to make the most out of what little I have. That's probably one of the reasons my songwriting has changed over the years is because I didn't go the route of getting into guitar amps and gear and pedals and all that shit. It's purely: I have an acoustic guitar and I have to write the best song that I can with the acoustic guitar. I don't have amps and I don't have drums and I don't have a lot of shit. It's so minimal that it works to my benefit, I feel like.

My girlfriend's gotta go to school for at least two more years, but after that, hopefully, I'll have a house and it will have a basement and I'll be able to have fucking drums and some amps and I'll be able to record shit by myself and do it all myself. I can play drums pretty well, I can play well enough to do what I need to do with them. I don't ever expect to be a wizard on drums or on any instrument really. That's not what I'm sinking my time into. I'm not trying to play crazy solos or anything. I think that I could play all the instruments myself and do it for the rest of my life and have it sound pretty kick-ass. I know how to play the shit just well enough to do what I need to do. I never want to overplay.

Do you see yourself staying in Iowa and doing your thing there or do you have a long term plan to head for Chicago or maybe St. Louis or some other bigger city and doing your thing there?

Trevor: I'm at least planning on staying in Iowa for at least the next two or three years so my girlfriend can finish school at Iowa State. We've talked a little bit about what we want to do when she finishes school and we've entertained the idea a little bit about maybe moving to Omaha or some other town. But I think that the five or six year kind of plan is to maybe stay here — to have her finish school and then get a house somewhere in Des Moines or somewhere in Iowa. Bigger cities are always fun to play — Surf Zombies went to Minneapolis this past weekend and I did have a good time playing there — but I couldn't personally see myself living in Minneapolis, I don't think, or any other bigger city. I don't know.

I like Iowa and I like the kind of people here. There is definitely a noticeable difference between people from Iowa and people from other different states and towns. It's a very real thing. People talk different, they carry themselves different. I don't know. I feel like I can relate to people in Iowa more and I feel more comfortable going out to a restaurant or a bar or something in Iowa than I do elsewhere, like when we went to Omaha a couple weeks ago. Being a blind guy you're just trying to get comfortable in your surroundings the best that you can, even though you're always going to be a little anxious going out. There's always going to be anxiety when I leave the house. Going to a big city just seems, oh my god, it just seems like a big, fucking pile of stress that I just do not want to go through. So I don't have any plans to go to a bigger city but you never know what the future holds. My girlfriend and I are both trying to figure out what we both want out of life. We'll just have to wait and see.

Trevor, thank you very much for your time!

This is Mutant Pop

LINER NOTES

Tale of the Pink Trays

The first Mutant Pop album out the gate, MP-523 **The Teen Sensation Glasses: Focused**, has a "band" photo with no titles and a bright pink theme. This design was intentionally intended as a tribute to the first full-length on the label, the self-titled debut by **The Automatics**, MP-501, which featured three purple band dudes on a hot pink background. In addition, this time I wanted hot pink trays for this one. Towards the end of my first round of labeldom I developed a taste for colored trays for the discs — red for the Proms, blue for Ruth's Hat... It was a very high priority to me.

Back in the 1990s, a request for a non-standard, colored tray was not a big deal. It added 15 or 20 cents per copy to the price tag, something like that (it doesn't sound like much, but multiply that by 1,000 and it becomes real money, which is why very few labels bother to pull the stunt), but it was just a matter of specifying the color and writing a check. Times have changed.

I got a good bid on the package without the custom trays. Deal! Then I told them I needed bright pink trays. Whoops, new bid. This was not 20 cents per unit higher ($200), it was $1.00 higher ($1,000)!

Ummmmm — no.

So after my week of price shopping and soliciting bids, I was all the way back to Square One.

I mentioned this problem on my Facebook and someone suggested that I talk to Cravedog Records of Portland, a CD broker. SCORE!!! Todd Crosby of Cravedog was my broker two decades ago, setting up the production and specialty printing of every single Mutant Pop CD — and getting the stuff out at a price that was essentially the same rate everybody else was paying for four page booklets in basic packaging. I was stoked and immediately got in touch with by old pal Todd for a bid.

No problem, right?

Not so much.

It turns out with the decline of the CD format availability of relatively costly specialized tray colors had dwindled. More than that: opaque bright pink trays were simply no longer being manufactured at all. They had vanished from the world!

I could have my bright pink trays, Todd told me, but only if I found them myself and had them shipped to the factory. I got to pay for the trays and pay for shipping the trays and then pay a price for using the trays, assuming I could find them!

Much grumbling ensued, but I wanted my pink trays, goddammit... So okay, let's do it!

I snorted around. I found a couple remaining cases of 400 opaque bright pink trays at Square Deal Records in San Francisco, who were listing the product as "limited availability" on their website.

What next? Oh, the plant in New Jersey now wanted a sample, Todd told me. They needed to make sure the opaque pink trays on hand in San Francisco — essentially the last of their kind in the USA so far as I am aware — were compatible with the packing machine used by their plant.

Fine then. So I ordered ten trays, the minimum, as well as samples of a couple other colors so I wouldn't have to deal with the same bullshit next time, and waited for them to arrive. Then I dropped a few of each in a flat rate mailer, paid $8 more for postage, and shipped 'em off to New Jersey.

Easy peasy, right?

Not so much.

A few days later I heard from Todd. There were definitely pieces coming off in the packing machine, he had been told. My guy can't tell where they are coming from, but he said they needed to quote the hand-insertion rate to be safe.

Ummmmm — no. No No No No No No No.

At this point, I was done dicking around with CD plants. Just give me the spindles of discs and the printing and quote me a price on that. I'll buy the rest of the shit and hand insert them myself. Hell, I've stuffed tens of thousands of 7"ers. How much harder can it be to build 1,000 CDs? —**t.c.**

Wanna buy some vinyl?

MOST Mutant Pop 7-inchers remain available!

Please visit Matthew of STD mailorder in Seattle!

somethingtodorecords.com

Any Compact Disc $10

Pick 4 CDs, Get the 5th Disc Free!

(Media Mail postage just $3 on any sized order)

JUNE 20, 2021: There are many changes to the list this month. A couple dozen titles vanished in a gargantuan order to Japan, while at the same time I've been racing around adding fresh stuff to inventory, including top fare from Outloud! Records of California, the best pop-punk label going, as well as Jay Prozac's collected works. I'm also beating the bushes to locate and pick up basement stashes of CDs from the 1990s. There's more from Rev. Nørb's Bulge Records, for instance, and I also snagged a box of traders from Mooster Records than included five copies of the long out-of-print CD including the VML Live recordings of The Automatics (the Mutant Pop band) with The Hanson Brothers (the hockey-loving, three-chord iteration of No Means No). So, yeah, it's worth paying attention to the precise content of this list every month — it is dynamic.

ORDERING PROCEDURE: It is always best to drop me a quick email first checking availability at MutantPop@aol.com. If anything is out of stock, I will let you know at that time and you can pick something else. I might also have suggestions of somthing similar that rocks. Then go ahead and pay via PayPal to **MutantPop@aol.com** — ten bucks each plus $3 postage for any sized order. Buy 4 and the 5th disc is free (or the 10th or the 15th)! ***If you PayPal using the "Send Money to a Friend" option it saves me almost 6%, which is much appreciated...*** Thanks for your interest! —*t.c.*

START WITH THESE...

The Lemonaids ❁

Drop In, Wipe Out + Back to the Beach

Manificent sun & fun harmonies from the sunny beaches of Scotland! Clear point of reference are the **Beatnik Termites**. Mega catchy + mega harmonies and including several classic hits for the ages. Two albums on one CD, from 2012 and 2014. Vocalist Mikel is also in the faboo **Love Hearts**, also a band not to be missed!

The Radio Buzzkills ❁

Get Lost!

MP will be reissuing the debut **Radio Buzzkills** album, *Get Fired!,* as an Underground Archive CD later this summer. There's also a new one in the pipeline, *Get Even!,* with ProRawk Records. That leaves ya 2019's *Get Lost!* for the set.Snot and harmony masterfully delivered boy-girl style by these St. Louis poppy punk rock monsters. Thumbs up!

Timbo's Picks ($10 each)

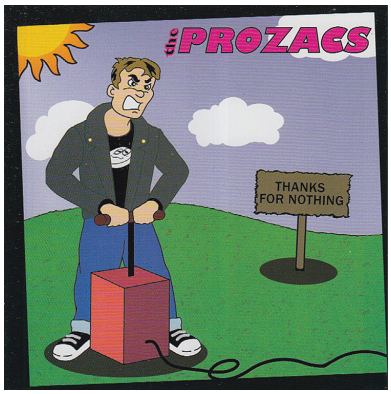
The Koopas: *The Complete Koopas in Reverse* (Poppy Robby, 2021)

This is exactly what it says it is: *every track* ever recorded by Texas pop-punkers **The Koopas**, starting with their last and finest — the ill-fated Mutant Pop *New Wave of an Old Sound* SRCD — and ending with their earliest demos. The cover shows how close this band came to an MP release in 2002 in the collage on the cover, with a picture of a test SRCD with Brave Sir Robin on the faceplate. Twenty years later, Robbie finally gets the hits to the fans with this nicely-executed DIY flatpack, hand-numbered by him and limited to 100. BTW: according to the liner notes, the 2002 Mutant Top FAIL was the *second* time Robbie, Charmin' Charlie (**Joe Jitsu**) & Co. had been screwed over by my incompetence, with a scheduled 4-track 7" (included here) sunk during the 2000 Mutant Pop hiatus. So you get two slammin' almost MP releases, plus the great *When Opposites Attack* EP, plus their *Sex, Lies, and Video Games* CD, plus comp tracks and demos — all as part of one limited DIY package. Seems like a no brainer, eh? As an added bonus, Robbie has made a bonus disc of his latest rockin' singer-songwriter fare. Svelte!

Vista Blue split CD w/ Grim Deeds (Outloud! Records, 2021)

Two of the greatest home recordists select their digital hits for this fourteen song tag-team album on Mighty Matt Bennett's Outloud! Records **Vista Blue** is Mike Patton's latest venture, you know him and love him from **The Loblaws** (MP-42, Mutant Pop, 2008) and The Robinsons (Killer Records, 2010). His six serious tracks here include a **Wanna-Bes** cover ("Saturday Night"), a **Parasite Diet** cover ("Safari"), one of his most successful baseball songs ("Stealing Signs"), two timeless pop songs, and a well-aimed blast at a scenester-yuckster. First rate harmonies, understated and solid, as always. Dude can write songs. Californian Grim Deeds is formerly of the San Francisco band **Idiot** and now does his thing as a one-man show — both prolific and terrific. He also lays down seven songs, including a cover penned by his personal friend David Jones of **After School Special** ("The Generation Game"), a tune by **The Rivieras** popularized by the **Ramones** ("California Sun"), four better than okay originals, and a live track. His straight and surfy cover of "California Sun" is the pick of the litter from my perspective. Patton and Deeds do their thing with a couple of the most energetic Bandcamp labels, Radiant Radish and Laptop Punk, respectively. Be sure to keep an eye on both of those for a stream of fresh pop-punk delectables.

The Prozacs: *Thanks for Nothing*
(Irresponsible Records, 2003)



King of the pop-punk scene Jay Prozac cut his teeth with a thrashy-catchy band called **The Grand Prixx**, a group well known for their fine split 7" with **The Proteens**. They've been at it for twenty years strong now, churning out the hits with the best of them. This little gembox of joy is the band's debut album from 2003. If this baby was out of print, I'd probably be tracking it and killing it for the Underground Archive series, but no such butterfly hunting is necessary since the original pressing is still to be had! Some tracks here have an unquestionable **Screeching Weasel** influence, while others break away into the realm of boy-girl harmonies punk that sounds like nothing more than..... **The Prozacs**. That means hooks and earnestness. There are a whole slew of Prozacs titles in the big list of CDs that follow by the way, feel free to hunt and peck your way to a complete set...

Boris the Sprinkler: *Suck*
(Go Kart Records, 1998)

Not to be confused with **The Suck**: *Boris Sprinkler*. Everybody already knows legendary punk rock columnist Reverend Nørb of *Sick Teen, Maximum Rocknroll, Hit List,* and *Razorcake* and his band right? Okay, let's just assume for point of argument that some people do not. How does one describe this band? Here are some words, take your pick: frenetic, goofy, high energy, comical, naughty, fast-talking, silly, catchy, and — in some version of the post-**Rezillos** universe — *retro*. How'd I do??? I got a fresh shipment of goods from Green Bay, baby, and Norbie-san is taunting me about losing my mind writing him a big check for coffee coasters. Just in time for the reunion shows in Milwaukee and Chicago, here's the long-out-of-stock *Suck* album! Big hits like "My Radio is Telling Me to Kill (The Guys on My Radio)," "UFO," "Russian Robot," and "(My Baby Put Me In The) Penalty Box." Buy!

Pick four @ $10 each, the fifth CD is free!
Please email for current availability or list a substitute

Against All Authority *Destroy What Destroys You*
Airbomb *Lookout!*
Angelic Upstarts *Reason Why?*
Anxieties *The Next Mutation*
Apartment 3G *New Hope fo rthe Dead*
Apers *Skies are Turning Blue*
Apers *The Wild and Savage Apers*
Attention Deficit *Adventures in Laissez-Faire Economics*
Automatics *Murder/Suicide*
Bang Sugar Bang *Greatest Hits*
Barbariettes *Slobber Knocker!*
Be My Doppelganger *No Composure*
BeatBeatBeat *Living in the Future*
Beatnik Termites *Bubblecore*
Beatnik Termites *Sweatin' to the Termites*
Beautys *Thing of Beauty*
Beltones *On Deaf Ears*
Black Cat Music *This is the New Romance*
Black Jax *self-titled CD*
Black Market Baby *Coulda… Shoulda… Woulda…*
Bladder Bladder Bladder *On the Job with…*
Blow Pops *Charmed, I'm Sure*
Bobbyteens *Young and Dumb*
Bollweevils *Stick Your Neck Out!*
Boris the Sprinkler *8 Tesicled Pogo Machine*
Boris the Sprinkler *Gay*
Boris the Sprinkler *Group Sex*
Boris the Sprinkler *Mega Anal!*
Boris the Sprinkler *Saucer to Saturn*
Boris the Sprinkler *Suck*
Bovver Wonderland *Forgotten Heroes*
Briefs *Off the Charts*
Broken Bones *Time for Anger, Not Justice*
Burbs *There's a High Price for Livin' Nice CDEP*
Busy Signals *self-titled CD*
Capguns'n'Coke *split w/Grizzley Ends*
Carmines *We're Not For Everyone*
Carter Peace Mission *Disco Stu Likes Disco Music*
Channel 3 *CH3*
Charlie Brown Gets a Valentine *Commencement*
Cheifs *Holly-West Crisis*
Chelsea *Live and Well*
Chemo Kids *Radiation Generation*
Cherub Scourge *We Eat Punks for Breakfast*
Chick Magnets *Low Budget Super Heroes*
Chinese Telephones *self-titled CD*
Chopper *Did You Hear That?*
Chromosomes *Chromoterapia*
Chubbies *Sleeping in His Tee Shirt*
Classic Pat *Songs My Friends Wrote*
Commies *Rock'n'Roll Alone*
Connie Dungs *Eternal Bad Luck Charm*
Connie Dungs *self-titled CD*
Connie Dungs *Songs for Swinging Nice Guys*
Connie Dungs [as A Radio With Guts] *Beat Heart Sweet...*
Coruscants *self-titled CD*
Coruscants *Stormtrooper in the Streets*
Crappys *7 Inches Around!*
Crumbs *Get All Tangled Up!*
Damnation *self-titled CD*
Dancing Cigarettes *The School of Secret Music*
Darlington *All the Wrong Moves*
Darlington *Girltroversy*
Darlington *Louder Than Morrissey*
Darlington *Moron-a-Thon*
Darlington [as Mess] *Pretty Ugly*
Dateless *Everything Could Turn Out Right…*
Ded Bugs *Planet of Blood*
Ded Bugs *Sugan-Coated Snot Pops*
Dickies *All This and Puppet Stew*
Dimestore Haloes *Long Ride to Nowhere*
Dimestore Haloes *self-titled CD*
Dirt Bike Annie *Hit the Rock!*
Dirt Bike Annie *split CD w/POPSTERS*
Dogs *Fed Up*
Dr. Bob's Nightmare *Stinkin' Thinkin'*
Dropouts *Come On!*
Egghead *Dumb Songs for Smart People*
Electric Frankenstein *Spare Parts*
English Dogs *Live in Helsinki*
English Dogs *What a Wonderful Feeling…*
Epoxies *self-titled CD*
Ergs! *Dorkrockcorkrod*
Estranged *Static Thoughts*
Even in Blackouts *Romantico!*
Everready *Reinheitsgebot*
Exploding Hearts *Guitar Romantic*
Fabulous Disaster *I'm a Mess*
Fabulous Disaster *Preetty Killers*
Fairlanes *split CD w/Stinking Polecats*
Fear of Lipstick *self-titled CD*
Fiendz *Cole*
Fiendz *Dreams*
Flamingo Nosebleed *Degenerate Pop*
For Science *Tomorrow's Another Day*
For Science *Way Out of Control*
Forgotten *Keep the Corpses Quiet*
Forgotten *Veni Vidi Vici*
Foxymorons *Rodeo City*
Freeze *Freak Show + Crawling Blind*
Freeze *Land of the Lost + Rabid Reaction*
Freeze *One False Move*

Frustrators *Achtung Jackass*
Frustrators *Bored in the USA*
FYP *split CD w/Chaniwa*
Gain *ABCD&E (1992-1998)*
Gamits *Antidote*
Gamits *Endorsed by You*
Gamits *This Is My Broomstick CDEP*
Gotohells *Demolition*
Gotohells *Six Packs and Race Tracks*
Government Issue *Complete History Volume 2*
Grand Prixx *Prixology (1998–2001)*
Groovie Ghoulies *Re-Animation Festival*
Groovie Ghoulies *World Contact Day*
Groovy Ghoulies *Go! Stories*
Grover Kent *Me, Myself, and Your Mother*
Gungans *And the Fans Who Hate Them*
Hallingtons *Hexed 1-2-3-4*
Hanson Bros./Automatics *VML Live (w/Antiflag + JFA)*
Hemlock *Give Kids Candy*
High Tension Wires *Midnight Cashier*
High Tension Wires *Send a Message*
Highschool Dropouts *self-titled CD*
Huntingtons *split w/Retarded*
Huntingtons *The Good, The Bad, and the Ugly*
Ill Repute *Rusty*
Impossibles *Shut Up and Play!*
J Church *Prophylaxis*
Jackie Papers *Uckfay Ooyay*
Jagger Holly *DJ Free Europe*
Jagger Holly *It's Christmas Somewhere*
Jagger Holly *Last of the International Playboys*
Jagger Holly *split w/Nerdy Jugheads*
Jasons *Get Fucked*
Joe Jitsu *Catastrophe*
Joe Jitsu *Start It Up*
Joe Jitsu *The Perfect Life*
Johnnies *12 Steps to Nowhere*
Kepi Ghoulie & The Copyrights *Re-Animation Festival*
Kobanes *False Accusation*
Kobanes *Halfway to Sanity [Ramones]*
Kobanes *Japan Invasion*
Koopas *The Complete Koopas (in Reverse)*
Kosher *Death to Drama*
Kung Fu Monkeys *Christmas for Breakfast*
Kung Fu Monkeys *School's Out, Surf's Up, Let's Fall in Love*
Last Chucks *Zombie High*
Lawndarts *13 Songs About Nothing*
Lawndarts *Volume 2*
Leghounds *Date Your Daughters*
Leghounds *Ready to Go!*
Leghounds *self-titled CD*
Lemonaids *Drop In, Wipe Out + Back to the Beach*
Lone Wolf *Together Alone*
Love Hearts *Melt My Heart*
Lucy and the Rats *Got Lucky*
Lucy and the Rats *self-titled CD*
Mad Parade *Clown Time is Over*
Mad Parade *Re-issues [Comp]*
Mad Parade *This is Life*
Mainstay *Quarter Mile Turnstile*
Marbles *Seduction*
Maze Effect *Horseshoes and Hand Grenades*
MC Chriss and the Lee Majors *The NYU 8-Track Discography*
Meanderthal *Dumb [Double CD]*
Methadones *This Won't Hurt…*
Minds *Plastic Girls*
Misery Index *self-titled CD*
Misfires *Dead End Expressway*
Mixelpricks *Bitter?*
Mixelpricks *Complete the Grin*
Mixelpricks *Newest Album*
Modern Machines *Take It, Somebody*
Mugwumps *Mutation in the Family*
Mutantes *self-titled CD*
Mute-Ants *The Terrible Tunes of*
Ohno Express *split CD w/Soon*
One Man Army *Dead End Stories*
Panic *Get Well*
Parasite Diet *Braindead*
Parasite Diet *Coast to Coast*
Partisans *Idiot Nation*
Pat Dull & His Media Whores *Gimme the Whores*
Pat Dull & His Media Whores *Master of Pop Hits*
Peabodys *All Out of You*
Peabodys *Scared Shitless*
Peter and the Test Tube Babies *Journey to the Center of…*
Peter and the Test Tube Babies *Soberphobia*
Peter and the Test Tube Babies *Mating Sounds of SA Frogs*
Philiacs *self-titled CD*
Pink Lincolns *Back from the Pink Room*
Pink Lincolns *Pure Swank*
Pink Panthers *Girls Just Wanna Have Fun*
Pinkerton Thugs *The Pain and the…*
Plus Ones *Oh Me of Little Faith*
Pool Party *Number One*
Popsters *All of You*
Pressure Point *Life's Blood*
Products *Fast Music*
Promdates *Beer Run*
Proms *Second Base*
Prostitutes *self-titled CD*
Proteens *Hot Lava Treatment*
Proteens *split w/Peabodys*
Prozac, J *Here Is My Heart*
Prozac, J & Bil McRackin *The New Adventures of Doubtfire*
Prozacs *Ambivalence*
Prozacs *Cleaning Out the Closet*
Prozacs *Exist*
Prozacs *Is This How it Ends?*
Prozacs *Live at CBGB*

PayPal address: MutantPop@aol.com

Prozacs *Playing the Chords We Love*
Prozacs *Questions, Answers, and Things…*
Prozacs *split w/Johnie 3*
Prozacs *Thanks for Nothing*
Pubes *Peat Sounds*
Putz *Clinically Inane*
Putz *Hole in One*
Putz *Knock It Off*
Queers *A Day Late and a Dollar Short*
Queers *Pleasant Screams*
Queers *split w/Manges*
Queers *Weekend at Bernie's*
Radio Buzzkills *Get Lost!*
Randumbs *In Search of the Abominable Sonoman*
Randy Bastards *All Signs Point to Possibly*
Real Swinger *self-titled CD*
Reducers SF *Crappy Clubs and Smelly Pubs*
Rehabs *Rock and Roll Riot Act*
Retarded *Goes Louder*
Rev. Nørb *Touch Me I'm Weird*
Rev. Nørb *Earth's Greatest Rocker!*
Rhythm Collision *Collision Course*
RocknRoll Television *Taking Back the Airwaves*
Ruth's Hat *Bye Bye Love*
Ruth's Hat *Nostalgic for Right Now [DOUBLE CD]*
Sam the Butcher *Sheltered*
Sassy *Diggin' Deep*
Sassy *Get a Grip*
Saturday Night Karaoke *Professional Goofballs*
Scared of Chaka *Seven Stories Tall: Singles '94–99*
Screeching Weasel *self-titled CD*
Scrubs *Makin' a Mess*
Sex Robots *self-titled CD*
Shifters *Shattered*
Shindigs *self-titled CD*
Shock *split CD w/Silencers*
Sicko *A Brief History of*
Skimmer *Compitoenail*
Skiptracer *Triple Dog Dare*
Skulls *The Golden Age of Piracy*
Slingshot Episode *Fault Lines Sleep for Now*
Smugglers *Rosie*
Songs for Emma *Red Lies and Black Rhymes*
Sonic Dolls *Riot at the Sheep Dog Trials*
Sons of Hercules *Hits for the Misses*
Soviettes *split CD w/Valentines*
Space Cookie *Your CD Collection Still Sucks*
Spinoffs *Straight Leather Jacket*
Spinoffs *Street Rock Stars*
Sprained Ankle *self-titled CD*
Statues *Terminal Bedroom*
Stink *New World Odor*
Stink *Splitting Nothing Up Three Ways*
Stinking Polecats *A Song for Your Boyfriend*
Strike *Shots Heard Round the World*
Sugar *Besides [DOUBLE CD]*
Supernovice *Timely*
Tantrums *Motels*
Tarleks *Season One*
Tattletales *Hearts in Tune*
Teen Cool *Adolessons*
Throbs *Far from Perfect*
Thuggs *self-titled CD*
Torture Kitty *Yardsale*
Tranzmitors *self-titled CD*
Travoltas *split CD w/Stinking Polecats*
Travoltas *Travoltas Party!*
TV Killers *Playin' Bad Music Since '92*
Undead *First, Worst, and Cursed*
Unlovables *Heartsickle*
Valentines *Show Us Your Hearts*
Various Artists *3 Chord Rocket Science*
Various Artists *Grease: The Not So Original Soundtrack*
Various Artists *Hang 10: Volume One*
Various Artists *Hello: A Wyndel Records Compilation*
Various Artists *Insubordination Fest 2007*
Various Artists *Italia Punk 2000*
Various Artists *Joey Vindictive Presents That Was Now…*
Various Artists *NY vs. NJ Punk Rock Battle Royale*
Various Artists *Shreds 2: American Underground 1994*
Various Artists *Shreds 3: American Underground 1995*
Various Artists *Shreds 4: American Underground 1996*
Various Artists *Shreds 5: American Underground early 90s*
Various Artists *Skate or Fly: A Tribute to Teenage BR*
Various Artists *Summer Sounds 1*
Various Artists *Summer Sounds 2*
Various Artists *Transylvania Style Punk Rock*
Various Artists *Where the Fun Never Sets 2*
Vaseliners *Sorry, We're Late*
Veterans *self-titled CD*
Vikings *Best Head Ever [DOUBLE CD]*
Vista Blue *split w/Grim Deeds*
Vista Blue *Tricks and Treats*
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